Summaries of Articles

Antiquities of Jattingarameshwara : An Analysis

Dr. A. Sundara

The site in Molakalmuru tq. where Rice had located an Ashokan edict in 1884 has many antiquities of importance. M. H. Krishna in 1930 located a Ganesh shrine at the foot of the hill, and the Jattinga Rameshwara temple and also temples of Ganapati, Pampapathi, Veerabhadra, Janardana, Surya, Jambukeshwara, Arkeshwara, Chandikeshwara, etc. and some epigraphs on the hill. I discovered in 1978 a line drawing resembling a deer on a rock near the Ganesha shrine and some pre-historic pottery pieces near the Ashokan edicts. The place has been identified as a Neolithic site dating back to 2000 to 800 B.C., and it could have been a major neolithic centre like Inamagon near Pune. The place might have been inhabited by people who worshipped huge birds, and thus was called as the place of Jatayu of Ramayana fame. Near the stone burials of the place huge figures of stone slabs resembling humans or birds are engraved. They are also seen at Aihole, Hirebenakal, and in Andhra Pradesh. These figures look like human figures, trying to fly with their arms stretched. These have been clearly identified as of birds. About 120 km. away from Jattinga Rameshwar, at Hirebenakal one such figure is clearly seen. Thus, the sites of Jattingarameshwara, Brahmagiri, Sanganakallu, Maski, Tekkalakota, Hirebenakal, etc. indicate that during the pre-Ashokan times there were sufficiently flourishing urban Neolithic and Megalithic sites with people leading civilized life with noble values. There is no room for doubt that the region round Hampi and Jattingarameshwara, there lived people associating themselves with the traditions of Ramayana. Though Jattingarameshwara is to the south of Hampi (Kishkindha), people from the north of Hampi connected with Jatayu tradition might have migrated to this place to the south of Hampi.

A Note on some Roman Antiquities at Banavasi

Dr. H. R. Raghunath Bhat

The excavations at Banavasi in 1970-71 unearthed russet-coated kaolin

painted pottery and pieces of rouletted pottery, patterned on Roman pottery. The discovery of these in a Shatavahana site was very meaningful. A mould to produce coins (pendants) in imitation of Roman ones was unearthed in 1975-76 by M. C. Wodeyar. The mould was used for producing Roman dinars locally to help people have necklaces of the dinars. This could be possible only when local people knew and liked Roman gold coins. Not far away from Banavasi, at Akki Alur Roman coins dating from the second century to the sixth century have been found. At nearby Hulekal in Sirsi tq. too and also at Vadgaon-Madhavpur in the neighbouring Belgaum dt. Roman coins including dinars have been unearthed.

Inside Banavasi fort, the remains of a Roman 'Cameo' was located. It is a small semi-precious stone with two layers in oval shape, and such items were got engraved by Emperor Augustus in Chalcidoni. The Banavasi Cameo has the figure of Roman VIP in profile, wearing a Roman galea, and decorated chest band. The art work is highly realistic and artistic. Banavasi's close connections with Rome is proved beyond doubt, and more evidence may come to light to support this.

Invocatory Shlokas in Kadamba Inscriptions

Dr. Mandakini Purohit

The Kadambas founded an independent indigenous kingdom and the founder earnestly followed the Vedic religion and he was well conversant in the study of the Vedas. Amongst the inscriptions of the Kadambas in some, the invocatary *shlokas* start with the word *siddham*, e.g : Kudigeri inscription of Shiva Mandhatavarma or the copper plate of Mrigesh Varma's second year of rule or the copper plate of Harivarma of his fourth year of rule. Some begin with the word as in the case of the Halsi *Swasti* or the copper plates written during the fifth year of rule of Harivarma, and the one of Vijaya Shiva Mrigeshavarma of his eighth year of rule.

The invocation *shlokas* reflect the religious conditions of those days. God Shiva and Vishnu are praised in Talgunda inscription of Kakusta and Halmidi inscriptions respectively. God Vishnu is invoked in the Banavasi pillar inscription of Mrigeshavarma, the copper plate of Krishnavarma II at Banahalli, inscription of Bhogivarma at Tageri, inscription of Herbat of the fifth year of rule of Vishnuvarma.

God Brahma is praised in inscriptions of Vijaya Shiva Mrigeshavarma. The Trimurtis are praised in the copper plate of Birur of Vishnuvarma. God *Manmatha* is also praised in inscription of Ravivarma's Gudnapur record.

Buddha is praised in the copper plate of Devagiri of Ravivarma. Jina Stuti is found in the copper plate at Ravivarma. These two copper plates give ample information about Jainism.

The Kadambas who followed Vedic religion also encouraged Jainism and

Buddhism. These invocatory *slokas* on Shiva, Vishnu, Brahma, Jaina or Buddha gives us an idea of the tolerant attitude of the State.

Some recent inscriptions of the Chalukyas of Badami

N. Havalaiah

In recent years some inscriptions of the Chalukyas of Badami have been published. But most of them are fragmentary and hence they have not attracted the attention of the historians. It is attempted in this paper to comment on some of them.

The first inscription is the Devageri inscription of Vikramaditya I, assignable to 6th Century A.D. on palaeographical grounds. It mentions a subordinate Kalisinda, obviously of the Sinda family. This is the earliest reference to a member of the Sinda family discovered so far. The second inscription is from Bannikopa of the 8th Century, and it refers to a person from Uttarapatha giving a grant to Arjunesvara temple. This throws light on the people migrating from North India and also on an early temple for Arjunesvara. The Halavaddageri inscription, also of the 8th Century mentions a feudatory by name Sirisagara. Most probably he was an Alupa prince and when he tried to become independent, the Chalukya king sent a force against him.

The other inscriptions from Devageri refer to a subordinate Erincholarasa. From the name he has to be identified as a Chola from Renadu. The Siruguppa inscription mentions two chiefs Vanasatti and Kundasatti. From their names the former can be identified with Bhanusatti of the Sendraka family. This inscription for the first time mentions, the fact that he had a son by name Kundasatti or Kundashakti. He was also a feudatory of the Chalukyas of Badami. The epigraph also mentions his queen Vakkatakanadevi, who perhaps belonged to the Vakataka family. This relationship is highly interesting. Thus these inscriptions throw important light on the political history of the Chalukyas of Badami.

Two inscriptions from Somanathapur

M. P. Mahadeviah

The two inscriptions from Somanathapura belonging to the time of Hoysala King Narasimha III dated 1269 and 1276 A. D. are very important for understanding the economic and social life of the Hoysala period. These two inscriptions furnish information on the following aspects which have been discussed in this paper. 1) Agricultural land such as *thota, gadde, beddalu* etc. 2) Taxes and revenue like Suvarnadaya, Siddhaya, 3) Coin terms like Gadyana, Hana, Haga and Bele, 4) Food items like ghee, rice, curds, salt, pepper, jaggery, etc.,

5) Cloth-*sire*, silk, etc., and 6) Employees of the temple and their salaries and the festivals and special rituals. Thus the two inscriptions throw good light on some of economic aspects including the prices and wages of the times.

Inscribed Tirthankara Images from Gundabala

Ganapati Gauda

About 19 km. from Honavar is the village Gundabala (Uttara Kannada District). Inscriptions, temple ruins, sculptures and herostones in this place are live testimony of the fact that Gundabala was a politico-cultural centre of considerable importance during 10th-14th centuries A. D. It is called *Rajadhani* Vijayapura in an inscription of the place.

As a part of the field study of my M. Phil. course, I happened to visit this place along with my guide Dr. S. V. Padigar, when a couple of new short inscriptions came to our notice while examining the Tirthankara images in the Jaina Basadi of the place. They are of significance for studying 1) Sculptural style and 2) Royal patronage to Jainism in the region.

Both the images are of seated Tirthankaras and it is difficult to identify them in the absence of necessary iconographic details, such as Yaksha, Yakshi, *lanchhana*, etc. Physical details of the images like broad shoulders and their overall proportion to remaining parts of the body and the decorative pattern of *prabhavali* etc. should make one assign them to a period of transition from the Rashtrakuta to the Kalyana Chalukya art style. But the inscriptions on their pedestals would place them in the 40s of the 12th century A.D.

The three-line inscription on the first image informs that the image was got installed by Mallideva, son of Nagaladevi who was the daughter of Haivaladevi. The last mentioned is stated to be the disciple of Charukirti Siddhantideva of Soorasthagana of Mulasamgha. We know from other inscriptions that this Mallideva was the great grandson of Kamadeva II of the Pandya family of Sisugali. Description of Haivaladevi, the daughter of Kama II, as the *guddi* (lay disciple) of a Jaina muni is interesting because it suggests royal patronage to Jainism The sculptural style, on the other hand, implies that in this region artists continued to retain earlier style for longer period than elsewhere. The other Tirthankara image bears a single-line inscription mentioning the Megha Pashana gachchha of Kanurgana of the Mulasamgha. Thus the inscriptions show that both Soorasthagana and Kanurgana, branches of the Mulasamgha had their hold in this region during 12th century A.D.

Krishnadevaraya's unpublished Copper Plate

C. Mahadeva

An unpublished copper plate of Krishnadevaraya of the Vijavanagara dynasty is published here. It is dated Saka 1449, Sarvajitu Magh Sukla Saptami which corresponds to 1528, January 28. The inscription begins with the word 'Ganadhipataye Namah' and gives the genealogical details of Tuluva Kings upto Krishnadevaraya. It mentions Chera, Chola, Pandya, Turushka and Gajapati Kings. It also refers to religious centres such as Sri Kalahasthi, Tirumala, Kanchi, Srisaila, Sriranga, Kumbhakona, Mahanandi and Gokarna. It is a donative record. Nagideva received a grant from the king and divided it into 72 parts, kept 25 for himself and gave the rest to Brahmanas of different gotras for the propagation of Vedic knowledge in the Agraharas. The property granted was Timmapur in Poleli Magani and Guntakal Sthala. The Agrahara is named Krishnarayapura after the emperor. From the point of view place names, the word Guntakallu is very interesting. It has retained that name right from the time of the Vijayanagara Kings, if not earlier. The word Sri Virupaksha is found at the end.

Areyur Inscription of the Clarionet Player

K. B. Shivatarak

This inscription is found at Areyur village in the Vaidyanatha temple (Tumkur district). This is a private grant. Nagappa who is a Clarionet player and he made a donation of land to the temple. This inscription is in Kannada language and script. Inscription mentions the word *sonari* which means a Clarionet player. In the lower part of this inscription we find engraved dancing woman and a person playing a clarionet. The *sonari* made a grant to the temple for the merit of his parents. It is dated 1649 A.D. From this inscription it seems that even clarionet players were prosperous enough to make donations. It shows their status in the society.

Jain Inscriptions from Gudibande

D. V. Parashiva Murthy

Gudibande is a taluk headquarters in Kolar district. The fort and the *basadis* here attract our minds. Some myths are in currency about the history of the fort. This fort was built by Sri Havali Bairegowda in 17th Century A.D. No definite documents are found about the history of this place upto this date.

At present, these inscriptions are at the 'Padada Betta' near the Gudibande tank situated towards the north. There are seven inscriptions and eight pairs of footprints are engraved around a *mantapa* which is at the top of the hill. Out of the seven inscriptions, only five inscriptions are legible. The other two are fully worn-out. These inscriptions are

not published elsewhere. The period quoted in one inscription is Parabhava Samvatsarasa Chaitra Bahula 10. This tallies to Sunday, the April 23, 1786 A.D The letters of other inscriptions indicate that they belong to the same period.

The names Akhilajiya, Anthakalajiya, Vrishabhasena and Payakka are mentioned in these inscriptions. All of them are the followers of a teacher Sri Lakshmisenabhattaraka. One inscription is carved by Sri Semisetty. The sage Sri Lakshmisenabhattarakar is prominently mentioned in these inscriptions. He was a Jaina ascetic who belonged to Penugonda near Gudibande.

The word Karmakshayabhumi is used in this inscription for the first time. The Jains of this place migratsd to different distant places in course of time. There are two *basadis* here. One is Parshvanatha *basadi* and the other one is Chandranatha basadi. Some brass images are preserved in them.

The Pidari temple of Kolar in the background of inscriptions

R. Venkatesha Murthy

The Pidari temple of Kolar, which is as old as the 10th century is called now the Kolaramma. She is identified as Chamundeshwari among the Sapta Matrikas, and two sets of images of these seven mothers, one in stucco and one in stone are also seen in the precincts of the temple. The shrine with stucco figures appears to be the oldest. But the stucco figures were of Chola times. They were installed in the place where the stone figures had been installed earlier, it appears. Of the 21 records in the temple 18 are in Tamil and the rest are in Kannada, the oldest being of 996 A.D. and the last of 1538. There existed a brick temple of Ganga times, which was renovated in stone by the Cholas in 1033, by Rajendra Chola. The 1071 record speaks of the deities, services and servants in the temple. Originally, Pidari was a village deity, and the Cholas enchanced her sanctity. Yogini and Yogeshwara Puja, Kanyapuja, Chamundi Homa, etc. were performed here. Both Shakta and Vaidika services prevailed in the temple, and for Shakta service liquor and meat were provided.

Temple economy and land grants under the Bilgi Rulers

Dr. Rajarama Hegde

Bilgi is a village in the Siddhapur taluk of the North Kanara District. It served as the Capital for a local ruling family during the 16th and 17th century. The Biligi rulers seem to have enjoyed enough freedom after the collapse of the Vijayanagara dynasty. They built stone temples and made endowments, repaired the old shrines and provided new economic resources to them. Towards the close of the 16th century such

activity gained an impetus in this region. Not only to the temples within their domain, the rulers also assigned their state resources to the temples outside their realm.

We have a few extant stone and copper plate inscriptions of the Bilgi rulers. The stone inscriptions provide us with a detailed account of the economic aspects of the temples. Thus we come to know that the temples were not only religious centres but also economic organisations. The state had diverted different sources of income to these temples through different kinds of settlements. The temple appropriated such income periodically to meet the expenses needed for the temple rituals and to pay the staff. Thus the temple was an economic organisation, functioning very systematically by appropriating the assigned resources.

In the present article an attempt is made to understand the economic aspects of the temple organization through the available grant deeds and to assess the importance of the state patronage to temple economy. •

Some Notes on Temple Architecture

M. N. Prabhakar

A place of habitation for men or animals is called *vaastu* in 'Mayamata'. Though caves were used for habitation, structures raised by using stone, brick, wood or metal came in the purview of *vaastu*. The ancient epics speak of secular structures like *harmya, saudha, rajagriha,* and 'Natyashastra' speaks of *mantapa.* 'Shukraneeti' includes creation of temples, palaces, royal residences, public buildings, wells, tanks, etc. under Shilpashastra. The 64 kalas include architecture and carpentry. In 'Natyashastra', while describing the creation of *mantapas,* carpentry is also mentioned. But in ancient Indian works the arts of building, sculpture and painting are treated as part of architecture or Vastushilpa. But a distinction is made in the *shastra* aspect and *shilpa* aspect, one similar to that between science and technology. In 'Aparajita Prichha', a work on the science of building the residence of the spouse, room for sports, park, area for merry walk, playground, water park, water house, house of creepers, pavilion of creepers, water sources of various types like well, tank, etc. horse stables, elephant stables, single hall, double hall, treble hall, etc., and styles of temples, iconographic features, etc., of North Indian tradition are described.

Western students of Indian art like Fergusson, Cosens, Burgess, Brown, Roland and Harley have rendered yeoman service to study Indian monuments, and this work was continued by many Indian scholars. But 'The Ten Books on Architecture' by Vetruvius has been a path-finder to the Western scholars. Vetruvius has pointed out that the architect must have a knowledge of palmistry, mathematics, astrology, sculpture, etc. together with history, philosophy and medicine. He expects the coordination found in various human body to be reflected in a building so that it can be a perfect creation.

Remains of a apsidal temple at Isur

M. V. Visveshwar and C. S. Sheshadri

Some temples were raised and grants were made for the maintenance by one 'Shri Arasara Bodakojara' according to an inscription dated circa 850, discovered recently at Isur in Shikaripur tq. This record led to exploratory activity, and in the fort area the mound of the Kalleshwara temple was located. The remains of an apsidal temple which is built in very rare cases, were located here, first built by laterite and later rebuilt by brick, and later embellished by stone work. It appears to have been built by Banavasi Kadambas and later repaired by the Rashtrakutas and the Kalyani Chalukyas. This shows the Isur is a settlement as old as of the Kadamba times, and apsidal style was popular in the Malnad area too.

Jaina Yaksha Yakshis in Belur Temple

Devarakonda Reddy

The Belur temple was built by sculptors hailing from Balliganve and Lakkundi. On the outer walls of this temple there are many figures resembling Jaina Yakshas and Yakshis, though the latter are in standing postures, devoid of their vehicles. Even at the *basadi* at Angadi the Yakshis are in standing position. The wall sculptures under reference here, two-handed, holding a *phala* in one hand a bunch of fruits and flowers in the other. Most of these sculptures are on the wall on the left side and on the frontal wall to the left. In the middle of decorated *toranas* there are at least three female figures with *phala* in one hand and flower bunch in the other. There are many more sculptures big and small which can be identified as Yakshis. A list of such sculptures is prepared here, mostly found on the left wall, and most of them resembling Yakshi Ambika, and have fruits in their hands.

Conveyance as depicted in Hoysala Sculptures-A study

Dr. T. Dayananda Patel

The Hoysala sculptural work is exceedingly fine and at the same time extremely crowded with details. They present a picturesque view of the contemporary social life of the period. It is possible from the sculptures to reconstruct the social, economic and political conditions of the period. A study of conveyance facilities of the time as depicted in the temple sculptures has been described here. The usual means of conveyance during Hoysala times consisted of two kinds, namely, those for land transport such as elephants, horses, chariots driven by horses, camels, bullock-carts, hand driven carts, donkeys and means for water transport like boats,

etc. The Indian word *yana* broadly speaking includes all vehicles and conveyances for carrying men, animals and goods and the auxiliary means thereof. It carries with it not only the idea of vehicles and conveyances but also that of such accessories as roads, bridges and boats, providing ease, comfort and safety to travellers. The sculptures give us an idea of trappings used for various animals, the types of carriages, both drawn by horses and bullocks, hand pulled carts and also boats.

Recently discovered Brick Temples in Dharwad district

Dr. R.M. Shadakshariah

The archaeological and epigraphical survey carried out in some villages in Dharwad distrct on behalf of theKannada Research Institute on two occasions has lead to the noticing of ancient habitation sites, bricks, coins, temples including brick temples, sculptures and inscriptions. An attempt is made here *i.e.* in the paper to show the importance of the brick temples found at Satenahalli(Hirekerur taluk) and Hulgur and Banniyur (Shiggaan taluk) in Dharwad district. A comparative study of the temples has been made with the help of the epigraphs as well as the temples seen in other parts of South Karnataka. On the basis of the relative study as well as the style of the temples these brick structures are assignable to 9th and 10th centuries.

The Role of 'Patras' in Temples

Dr. H.S. Gopal Rao

As a part of *rangabhoga* or services in the *ranga mantapa* or performing hall in a temple, there used to be performances of vocal and instrumental music and dance. The performers included *parekars* (percussion instrumentalists), player of flute, the *sules* and the *patras*. The patras, mostly women, included a batch of two, three or four, and can be a lone person. In Belur temple, these women have even made grants to the temple, and one such donative record speaks six of them. These were dedicated to temples by common consent. Like the dancing *sules*, these performed certain acts or enacted certain roles during temple service. Their role was acting and not dancing and they put on certain costumes and decorated themselves as a certain devotee *(bhakta)*. Neither the dancing girls nor the women of the *patra* attached to temples were prostitutes, but they might have degenerated to take such a profession. *Sule* then did not mean a prostitute.

The Sharada Cult : A Study

K. Vasanthalakshmi

Sharadadevi is worshipped as 'the Goddess of Learing' from the ancient times. There is a ruined Sharada temple (C. 7th A.D.) in Kashmir. According to 'Shankara Vijayam' the Goddess was brought to Shringeri in

Karnataka by Shankaracharya· But in the Shringeri records, we get references to Sharadadevi after 14th century only. But some 12th C. inscriptions of Hassan district throw light upon the Kashmiris who had settled there. So we can say that Sharada cult became popular in Karnataka from 12th century itself, being brought here from Kashmir. But after 14th century Sharadadevi of Shringeri became very popular.

Iconographically, Sharada icon is different from Saraswathi icon. The charecteristic of Sharada icon of Shringeri is recognised as 'Shakta Sharada' who bears *vyakhyana mudra*, rosary and a parrot in her right hands and a nector pot and a book in her left one respectively. Saraswati is generally holding *veena*, *akshamala*, book and *chinmudra*, being the patron gocddess of learning. These features we find in Sharada sculptures helonging to 20th century only.

After 15th century, Sharada Upasana became very popular in Karnataka. Nowadays people recognise Saraswathi and Sharada as one and the same decity, and the Goddess is especially worshipped during the Dasara festival.

There are several branches of Shankarmaths all over Karnataka where we see Sharada Upasana also.

Cult of Warrior-God Veerabhadra

K. Abhishankar

In many Shaiva temples of the country, Veerabhadra is worshipped as a secondary deity· In some *puranas* and *Shaivagamas*, the legends relating to him are narrated, according to which Veerabhadra was created by Shiva to punish insolent sacrificer Daksha. Veerabhadra beheads Daksha and destroys his hoardes. However, he revives Daksha by fixing a goat's head to his forso. Some have inferred that this episode is symbolic of a conflict of two cultures in pre-historic times. In fierceness, Veerabhadra is comparable to Narasimha of the Vaishnava tradition· He is sometimes described as having a thousand heads, a thousand arms, a thousand eyes, etc. Curiously, in some panels of *saptamatrikas* (seven mothers), whom he and Ganesha protect, he is shown as playing on the musical instrument *veena*.

It is noticed that the cult of Veerabhadra gained considerable momentum and popularity especially in Karnataka in the medieval period. In the last phase of the Hoysala rule, it seems that there was beginning of more encouragement to worship of this fierce deity, a Warrior-God. In an epigraph of this time he is mentioned as Veeresha and Veeranna. The epoch-making Veerashaiva reform movement of the Sharanas of the 12th century, *inter alias*, propagated worship of *Ishtalinga* and discouraged image-worship.But many of the numerous followers of various Shaiva sects and others, who continued to join in course of time the Veerashaiva mainstream, did not give up image-worship. In some Veerashiva monasteries, Veerabhadra is worshipped even as 'Gotrapurusha'. The popularity of Veerabhadra increased

during the Vijayanagara times in Karnataka and in some areas of Andhra Pradesh which are adjacent to Karnataka. The cult received further impetus during the post-Vijayanagara period also. Separate, independent temples of Veerabhadra were constructed. In Hampi (Vijayanagara capital), several images of Veerabhadra have survived. In many images, Veerabhadra is shown with four arms with weapons and three eyes. He wears a garland of skulls (*rundu mala*). A tiny figure of goat-headed Daksha with folded hands is seen on a side of Veerabhadra. Sometimes, thereis Bhadrakali, on another side.

At Godachi of Belgaum district, the temple of Veerbhadra of the Vijayanagara times, even now attracts a large number of devotees. There is also a notable temple of Veerabhadra at Keladi in Shimoga district, of the same period. The Veerabhadrapura Agrahara copper plate grant dated 1632 of Keladi Veerabhadra Nayak donates lands to brahmins to worship Veerabhadra and two other deities. At Savanaduga of Bangalore district and in Gavipura of Bangalore district, there are quite large images of the post-Vijayangara period. During the time of Kempe Gowda III of Magadi in Bangalore district (17th century), "Veerabhadra Vijaya", a *Champu* poetical work was composed.

The great Vijayanagara kingdom and its small successor chiefdoms, especially in Karnataka, had to be always prepared to face invasions and to wage wars. In such a perilous situation, widespread worship of the fierce, Warrior-God Veerabhadra (Veereshvara) seems to have been felt as the need of the times for bringing about an atmosphere and attitude of resistance and a militant spirit. Further, the venturesome Veerabananju traders of the older tradition, who prospered, were maintaining their own units of armed guards for security of transport and protection of their goods. They also could have found the cult of Veerabhadra useful and patronised it. Notably, the custom of walking on glowing charcoal (*kendarchane*) in fulfilment of vows (as Veerabhadra is also believed to ward off evils and diseases), thrilling Veeragase folk-dance, names of persons, containing 'Veera' or 'Bhadra', have also their source in the cult of Veerabhadra.

Brindavana

R. Madhwaraj

Vrinda, daughter of Kalanemi, a Rakshasa and the wife of Jalandhara took shelter in a *vana*, and the word Vrindavana became popular. This is used with reference to *Tulasikattes*. This word came to be used for the *samadhis* of the Maadhwa saints also. It is comparable to the basement of a garbhagriha, according to some scholars. The eight *dalas* atop it stand for the eight Dikpalas, it is believed. Though these *brindavanas* of the swamis do not have the *tulasi* plant, certain *samadhis* which are not daily worshipped do have

this plant. The Tulasi Vrindavánas are worshipped daily by women, but men perform *puja* on the Utthana Dwadashi day only. But, regarding the brindavanas of Maadhwa Yatis, there is a belief that even the shadow of a woman should not fall on them. Only men perform *puja* there.

When the brindavana of a *yati* like Sri Raghavendraswamy is worshipped, there will be an image of a God or Saligrama on it, and through God, services are rendered to the Yati. Though these *samadhis* actually contain the mortal remains of a *yati*, of late *mrittika vrindavanas*, bringing holy earth from the original *samadhi* are also created.

Hari Seve and Hari Seva Stones of Kodagu : A Note

M. G. Nagaraja

'Hari Seve' normally refers to the rituals performed in the name of the diety Venkateshwara by the common folk. It also includes Bhairava Seve (Kencharaya Seve). As a result it is suitably called Hari-Hara Seve, an amalgamation of Shiva and Keshva. Though it looks like folk-based festival, it has its origin from about the 11th century. The diety Venkateshwara of Tirupathi, Bhairaveshwara of Adichunchanagiri and Veerabhadra and Shakti are the pantheon, adored in the process of Hari-Seva. But different practices prevail in its performance in different areas of Karnataka.

In some area, the *yatra* performed under the management of Dasaiah and distribution of *prasada*, after this Tirupathi *yatra* is called Hariseva. In some villages temporary shrines are raised and *puja* to Venkateshwara and Bhairava are offered.

A special feature apart from this exists in Kodagu. The Hariseve is performed near herostones once in two years. It is connected with the festival of Suggidevaru (harvest diety) and performed at alternate years. The folk songs on Veerabhadra are also sung during the festival. The herostones connected with Hari Seve are also called as 'Hari Seve Kallu' and the worshippers are supposed to be the descendants of those heroes engraved on the stones. Actually the herostones under reference belong to the period between the 11th and the 18th century.

It is interesting to note that the history of this performance seems to be associated with the names of persons depicted in the inscriptions of Kodagu district. The types of names help us to identify both Namadhari and Shivopasaka divisions. This must be the result of the change in the characteristics of the diety at Thirupathi (Tirumule) during 11th century.

Anyhow, we find in Kodagu district the amalgamated 'Hari-Hara-Shakti' cult in the name of Hari-Seve and Suggi festivals by the common folk with full participation of all sections including Harijans who play an important role in the festival.

Milestone in the History of our Panchayats or Local Institutions

Prof. G. S. Dikshit

There is growing dissatisfaction in the working of our Parliamentary institutions. Some suggest that the Presidential system may be better. Instead of experimenting with foreign practices, why should we not learn from the working of our own Panchayats which have served our people well for centuries? The purpose of this article is to note the landmarks in the history of local institutions in Karnataka.

The starting point is the Lakshmeshwar inscription of Yuvaraja Vikramaditya of about 725 A. D., In this inscription, Yuvaraja Vikramaditya of the Early Chalukya Dynasty gives instructions to the local bodies in Puligere or Lakshmeshwar as to how they should administer the town. The local bodies are called in this inscription as *mahajanas*, *nagaras* and *prakriti* or *praje*. This was the beginning of the democratic functioning in our town and villages. These democratic local institutions reached their zenith under the Chalukyas of Kalyana and the Hoysalas *ie.* from the end of the 10th to the beginning of the 14th centuries The Vijayanagar rulers and the Palaigars did not encourage them nor did they destroy them. These institutions continued to serve the people in their own way. When the British came, they found our Panchayats in full control of our village administration in spite of wars and famines. But the British policy of increasing their revenues and centralising the administration of justice took the life out of them. The coming of independence did not make any difference in this matter. Recently it has been realised that decentralisation of administration is very necessary to carry out rural reconstruction. In such a situation, a study of our Panchayats may provide inspiration to students of public administration.

The Geographical Extent and Antiquity of Kadambalige-1000 Nadu

P. V. Krishnamurthy

An interesting feature of the names of certain administrative divisions is the mention of a particular number together with them. Usually such numbers represent total number of villages included in that particular division. Kadambalige-1000 was one such sub-division belonging to the Nolambavadi 32,000 a major division under the Kalyana Chalukyas. We come across a number of references of Kadambalige-1000 in the records of the Rashtrakutas and Chalukyas of Kalyana (between 930 to 1125 A.D.). This unit comprised the parts of present day Davanagere, Harihara, Jagalur, Chitradurga and Holalakere taluks in Chitradurga district and Harapanahally tq. in Bellary district. In Kadambalige-1000 province, a number of smaller sub

divisions like Kukkavadi-330, Kuravadi-300, Kuduru-70, Tikadu-30, Hongunda-30, Beltura-12, Attigere-12, Padade-12, Murchanuru-12, etc., were included.

The word Kadambalige is made up of Kadamba+*alike, ie.* the realm of the Kadambas, the area from where the Kadambas started their initial administration. The earliest Kadamba record *ie.* Mayurasharma's inscription was found at Chandravalli near Chitradurga. There are legends also prevalent in this area, connected with the Kadambas. In this regard much information is available in the articles of late Sri Hulluru Srinivasa Jois. Some of the historical events like suppressing the power of the border security forces of the Pallavas making the Pallava feudatory, the Brihat Banas to submit and pay tribute and extending the Kadamba kingdom in the east upto the Prehara, and to the west upto the sea, staying in the thick-forest in the vicinity of Sriparvata, etc., have been recorded in the famous pillar inscription of Talagunda. An inscription from Huchangidurga of Harapanahalli taluk states that the Huchangi was in the centre of the Kadambavadinadu.

Based on the facts mentioned above, we can conclude that the Kadambalige was their earliest location, where they laid foundation for the Kadamba kingdom. The geographical extent in the beginning might have covered the whole area of present-day Bellary and Chitradurga districts, but the inscriptional evidences are available only from the Rashtrakuta period and limited upto the Chalukyas of Kalyana, and represent a limited area, as mentioned in para 2 of this summary.

Local Reaction to the Provincial Policy under Vijayanagara

Dr. B. Vasanth Shetty

The purpose of this paper is to study the reaction of local people against the policies of Vijayanagara governors in the provinces of Barakuru and Mangaluru, the two coastal provinces in Karnataka. Since there were frequent transfers of governors, a number of them served in both the provinces. An attempt is made here to study the different cases of reaction of local people against the royal representatives in the provinces when they (1) misbehaved with women, (2) misused their authority and tampered with the special privileges of the business communities and (3) let loose the army against certain religious institutions or holy places, etc. This study of the newly discovered inscriptions reveals that the people were not helpless when the provincial government of Vijayanagara mis-used its authority. It shows the importance of village assemblies and municipal councils. The paper also highlights the role of provincial councils in settling the problems. Even when the people complained against his own representative in the provinces, the ruler did not hesitate to take action against him and compensate the aggrieved party.

Industries under Hoysala Age

R. Gopal

The wealth of any country is based on its industries. Therefore, industries were the backbone of the Hoysala economy. Inscriptions mention various industrial products on which taxes were levied. Survey of the literary works and the records of the contemporary times of Hoysala dynasty gives an idea that the people of those days were highly advanced industrially. There were different types of major industries like the textile industry, dye-industry, sugarcane crushing, oil pressing, iron work, mining, metal industry, ceramic industry, salt industry, stone carvings, basket weaving, jewellery making, carpentry, house building etc. Modern techniques were unknown during those days. Home industries were the mainstay and the products were artistically manufactured. Generally the produced articles were taken to be sold in shops, footpaths and weekly shandys. Technology was transferred from generation to generation. Details and illustrations are provided from inscriptions and literary sources.

Mint Master Echisetti

Dr. A. V. Narasimha Murthy

Inscriptions contain very useful material for the study of coinage. But details on mints have not attracted the attention of the numismatists. An inscription from Naragunda of the period of Taila III of the Kalyana Chalukya dynasty furnishes interesting details about a mint master by name Echisetti. He not only possessed good technical knowledge about minting but had excellent character and was not corrupt. Observing these good qualities, Taila III appointed him as the *acchina adhikari* or the mint master. The king also honoured him with the title Hemakuppati. He became famous as Kuppati Echisetti. *Kuppati* means a firepan and it was used by mint masters to detect the fineness of gold coins. The area where the mint was located is called *Hemageri*. Thus this inscription furnishes the name and qualities of a mint master and also his equipment.

Aruvara in the Agrarian System of Dakshina Kannada under Vijayanagara

B. Jagadeesh Shetty

Inscriptions of the Vijayanagara period refer to *Aruvara* system of mortgage for the purpose of securing money. *Aruvara* is a popular form of mortgage of land, that we come across in inscriptions. Kittel defines it as "a mortgage of landed property with possession". *Aruvara* has also been described as "a mortgage of property in which the land itself is made over to the mortgagee, a usufructuary mortgage". *Madras Districi Manual*

makes it clear that mortgage of land with possession is known as *Aruvar*. Thus *Aruvar* as a system of land mortgage it may be explained as a mortgage of land, in which land was made over to the mortgagee after accepting money. Here there was full security for the money advanced, because the land pledged was transferred and enjoyed by the person who advanced money. Since it is very clear from the epigraphs that *Aruvara* was a kind of land mortgage, the interpretation of *Aruvara* as a tax cannot be accepted. An inscription from Basrur mentions the advancing of 100 *varaha gadyanas* for the mortgaged land of 9 *Nagandugada Mude* including house site, trees and their produce, etc. The loanee here surrendered to the mortgagee not only the land, but all other facilities connected with it. It helped him for the fuller enjoyment of that property. There are more such instances.

Irrigation Systems in Coastal Karnataka A.D. 1336-1800

Dr. K. G. Vasanthamadhava

The classification of different cultivable lands such as *kola gadde, kereya gadde, kattina gadde, holeyatodiya gadde, kolakeya kattina bayalu*, etc. reveals the role of irrigation in the agrarian set up in coastal Karnataka. The prominence of different irrigation devices namely tank, well, rivulet, reservoir and channel are noticed in the epigraphs, folksongs and foreign travellers' accounts namely the travelogues of Della Valle, Peter Mundy and Buchanan. The folk songs and the foreign travelogues describe the irrigation systems, namely their structures and their usefulness. Among the irrigation systems, the tanks was the earliest. In the courses of years, lift irrigation became popular for the cultivation of the second and cash crops.

The study reveals the following points : 1) the Geographical features, the climatic conditions, the river structure and the monsoons determine the nature of the irrigation systems in coastal Karnataka, 2) Irrigation works were done by private individuals, but the community enjoyed them, 3) rules for the proper distribution of waters to different cultivators were prevalent as known from the Uppunda copper plate dated saka 1479, and 4) different types of irrigation became popular in coastal region from the seventeenth century.

Can 'mattar' be identified in Modern Terms ?

S. Rajendrappa

Land in Kannada inscriptions is mostly mentioned in terms of 'mattars' which has been described as the Kannada version of Sanskrit 'nivartana'. The word 'mattar' is first found in Adur record of the eighth century. A record of 1123 helps us to explode the enigma of the real size of one 'mattar'. It is from Lakshmeshwar announcing a grant of

land of 12 'mattars'. It says that a measuring device 'gadimba' which was 36 spans in length was used to measure the land, and the land was 48 'gadimba' in breadth and 56 'gadimba' in length, and its total area was 12 mattars. We can make out that 'gadimba' of 36 spans will be nine-yard long and by careful calculation with the help of details available in this record reach to the conclusion that one 'mattar' was equal to 3.748 (3.75) acres.

Public Works under Keladi Rule

Dr. Keladi Venkatesha Jois

The Keladi Nayakas being interested in the welfare of the people, undertook many public works and also got works done through their feudatories and subjects. Many tanks, lakes, ponds, wells and bridges were built in the State. They tried to provide good communication facilities for the public. Land routes traversable by carts and pack animals and water routes by boats, etc. were maintained. The Keladi state was very safe and no stranger was ever robbed or molested there. Wayside rest houses were also built and were maintained by the public or government officers or feudatories or the kings. *Chhatras* were under supervision of government and were usually attached to temples or *mathas*.

The three forts of the Keladi Nayakas

B. S. Subhadra

The Kheladi Nayakas were the feudatory rulers under the Vijayanagara kings. After the downfall of the Vijayanagara empire, they became independent. Their territories consisted of the present Shimoga district, coastal parts of Dakshina Kannada and Uttara Kannada district, parts of Chikmagalur and Hassan district and northern part of the present Kasargod district of the Kerala State.

The Keladi Nayakas constructed several forts in Karnataka. Bekal fort, Kasargod fort and Kumble fort in the Kasargod district were constructed by these rulers.

The Bekal fort, situated in Pallikere village, Hosadurga taluk of Kasargod district has an area of 30.48 acres. Being in a strategic position, it defended their territories. Surrounded by the Arabian sea on 3 sides, this strong fort has 18 watch towers, a deep moat all around, underground passages, secret passages, wells and tanks. Situated about 130 feet above the sea level, this fort was built by laterite blocks. The wall is about 160 ft. long and thickness varies from 1 metre to 2 metres. At present, a part of the fort is in the possession of P. W. D. and they have constructed a few rooms.

Kumble fort is nine miles away to the north of Kasargod and 19 miles south

of Mangalore. It is encircled by the Arabian sea and a small river. The fort is one km. north of Kumble town. The fort area is known as 'Arikkadi'. The fort is in ruins. The area of the fort was 10 acres. Only two strong bastions in the north are the remains of the fort. National Highway No. 17 runs through this port.

Kasargod fort is a small one, about five acres in area near the Payaswini river. Built of laterite stones, it is fully in ruins. Only its entrance tower and a central bastion could be recognised.

All these three forts have Veeranjaneya temples in them. The posture of the sculpture of these images are similar, but the sculpture of Kasargod fort is of better workmanship.

Forts as described in Sanskrit Texts

Dr. (Mrs.) Radha Krishnamurthy

Forts have played an important part in ancient and medieval military organization. Forts were constructed and important cities were fortified for the safety of the king, people and treasury. Among the seven elements with constitute a state, viz., *Svamin* (ruler), *Amatya* (minister), *Rashtra* (territory of the State), *Durga* (fort), *Bala* (army), *Kosha* (treasury) and *Mitra* (friend or ally), were considered to be very important because they constituted an important link in the scheme of national defence. The necessity of constructing forts is well brought out by Manu who says that a single archer under the shelter of a fort-wall can fight against hundreds of the enemy and a hundred archers can fight against ten thousand (*Manu Smriti*, VII. 74). Similar statements are found in several other Sanskrit works dealing with political science like *Arthasastra*, *Sukraniti* and *Kamandakaniti*. The present paper contains information on forts as found in Sanskrit texts, ancient and medieval, description of different types of forts, materials to be stored in forts, etc. *Samrajya Lakshmi Pithika*, *Manasollasa* and *Sivatattvaratnakara* are some of the main source-books from which information is collected for this paper. Karnataka is well-known for its strong forts. Rulers belonging to different dynastics constructed different types of forts like hill-forts, land-forts, coastal forts, etc. from time to time. Forts have played very important role in the rise and fall of several royal dynasties. Kings and chiftains were adorned with titles like Kote-Kolahala, Saptangaharana, etc. when they seized the forts of enemies. A study of these Sanskrit texts reward us with ample information regarding forts and fortresses constructed in those early centuries. No doubt, the rich information of forts culled out from ancient Sanskrit texts will be of interest to students of history and political science as well.

Kaginele : Another Face

Dr. Sarojini Chawalar

Sangamanath of Kaginele hails from Kodekal (tq. Surapur, dt. Gulbarga).

Kodekal Basavanna had three sons, Veerappayya, who remained to inherit his father's 'Shoonya Peetha', Rachappayya who went to the banks of Kaveri near Mysore and settled there and Sangappayya (Sangamanath, Muttya), the third one came to Kaginele.

Kaginele became famous due to Sangamanath even before Kanakadasa. He is supposed to be Kanakadasa's *guru* (teacher). He was renowned for his *yogic* powers. Even now people of Kodekal, Shigli and Savalagi (most of them shepherds) come to his tomb during the Jatra which is held thrice in a year (Dawanada Hunnime and Gowri Hunnime).

It is said that about one thousand years ago Kalashetti, a Palegar constucted the Kalahasthiswar and Bettesswar temples in different parts of the village. A daughter-in-law of Emperor Bukkaraya of Vijayanagara made a grant to this temple.

During every Jatra the people from Kodekal visit Kaginele and after the festival they believe that they should visit the Prabhulingeshwar temple which is in between Belgavi (Balliganme) and Shiralakoppa, the Animishayya's temple and the Akkamahadevi's temple at Udugani.

Gersoppa : A Study

M. S. Hegade Kani

Gersoppa, the capital of the Saluvas, is an important historical centre. The place is mentioned as Kshemapura, Bhallatakipura etc. in inscriptions. Inscriptions ranging from the 14th to 16th century are seen describing the history of the Saluvas, and their study helps reconstruction of the dynastic history. In the remains of the place which are spread over a wide region there are ruins of *bastis*, temples, images, wells, tanks, etc. In the Nagarabastikeri, which is rich in Jaina remains, there are also Shiva and Vaishnava icons.

There is a hill called Govardhanagiri near Gersoppe where there are remains of a fort. Italian traveller Pietro Della Valle speaks of this. There is scope to study this fort also. There are also temples of Hanuman and Kali, and the Kali image is a fine example of such creations. The Chaturmukha basti is also a beautiful monument of artistic merit. I have taken up the study of monuments of this place.

Kittur Dynasty and its Relations with the Kittur Kalmatha

Prof. C. V. Mathad

Because of their devoted services to the Bijapur Sultans during their early days of rule, the Kittur rulers were allowed to rule with lot of internal autonomy from Sampagaon. But it is a matter of curiosity why they shifted their capital to Kittur. It is Desai Allappagouda Sir Desai, the fifth ruler

of this dynasty who shifted his capital from Sampagaon to Kittur.

Allappagouda Sirdesai, according to tradition, saw a dream in which amidst a thick forest he saw a saint, seated in a *yogic* posture beckoning him to come and settle down in the area pointed out by him. Next day Allappagouda Sirdesai told this to his wife and others and went in search of the place which he saw in his dream. Finally he was also able to locate the Ashram and meet the Swamy whom he had seen in his dream. The Swamiji urged the prince to shift his capital to the vicinity of the Ashram. The new place was called as Kittur (*kitta+uru*—transplanted place). Before that this, the place was called as "Geejaganahalli".

A fort was constructed at Kittur, and stone *matha* for the Swamiji, called Kalmatha near the palace. Ten Swamijis ascended the consecrated *peetha* of Kalmatha and guided the princely family of Kittur in their day-to-day administration and also in social matters. The successive Swamijis came from different places of Belgaum district and there are Kalmathas in those places which are the branches of Kittur Kalmatha. The Mathas continue even today, reminding one of the hoary traditions of having guided the heroic royal family. The places where the Mathas exist are identified here.

Hande Palyagars of Bankapur

Dr. Channakka Eligar

Bankapur, the historical place had been ruled by many feudal families. Among them Handeya Paleyagars were a famous family. For the study of their history, the Kaifiyats are very useful. These valuable Kaifiyats are collected and preserved by Dr. M. M. Kalburgi, noted research scholar. Among these, the Bellary Kaifiyat and Kurgod Kaifiyats are found to be rare documents.

Handeya Paleyagars ruled from Muttagi from 1567 to 1819 (of Bijapur district), beginning with the reign of the Vijayanagara ruler Achutaraya. Balada Hanumappanayaka was the founder of this family. Later, he was the 'Faujdar Mokarrur' under the rule of the Sultans of Bijapur. Sultan gave him the title 'Vajirappa'. The Kaifiyat speaks about his political achievments.

The Sultan of Bijapur had a desire to adopt one of the five sons of Hanumappa Nayaka. But the Nayaka refused the demand bluntly. So he left the place Muttagi and came to Bellary and ruled from there for some time. He apportioned the places to be ruled by his five sons, their names being Ankushanayaka, Divappa Nayaka, Ramalingappanayaka, Hiremalkappanayaka and Chikkamalkappanayaka. Siddhappanayaka and Prasannappanayaka the two brothers, sons of Ankhusaraya, ruled over Bankapura.

Bankapura has a well of archaeological merit named as the well of Panchamalakappa. On stylistic ground we can say that this well was constructed during Vijayanagar period. We can also see the influence of Indo-Islamic style of architecture in this well. From the name of the well Panch Malakappa we can say this well must have been constructed by Hiremalakappa and

Chikka Malakappa one of the five sons of Balada Hanumappa Nayaka. The other three sons also perhaps helped them in the construction work.

There is an inscription located in front of the Basavanna temple (of the period A.D. 1476) at Shahbazar which says about the construction of the well by Babali Nakathi (wife of Mahanayakacharya Singheya Nayaka) in memory her deceased daughter Demarasi. Whether the well mentioned in this inscription is the same as the Panchamalakappa's well requires to be examined.

Chigateri Shivanappa Naik-An Assessment

K.B. Sadhashivappa

With the fall of Vijayanagara Empire several Palayagars raised their heads, and of them Palayagars of Harapanahalli Principality were one notable family. This dynasty ruled for more than 200 years (1566-1799 A.D.).

Shivanappa Naik was one of the feudatories of this Palayagar dynasty. A popular story describing how Shivanappa, a Talawar became the Naik of Chigateri runs as follows : One Shivanappa carried a letter from Chigateri Gouda to the Harapanahalli Basavantha Naik I, who was engaged in a game of dice with some other Palayagar. He was about to lose the game. Shivanappa who reached the spot made some secret signs to his Master. Basavantha, taking clues from him defeated his opponent. Out of sheer joy, he proclaimed Shivanappa as the feudatory of Chigateri. Thereafter Shivanappa Naik worked for the prosperity of Chigateri. A tank by the hill side and step well in the village near Aladakatti were built by him. He had planned to divert the waters of the Tungabhadra from Kunchur—Halawagal to the tank of Chigateri through canals. But he did not succeed in his efforts as Chigateri is at a much higher level topographically than Kunchur and Halawagal area.

The big brass bell bearing an inscription at the Uchangidurga temple stands as evidence for Shivanappa's devotion to Goddess Uchangemma and to his master Basavantha Naik.

In a modern play staged on him, Shivanappa Naik is shown as cruel and depicted as torturing one Gonibasappa. There is no historical evidence to support such depiction. Shivanappa did many meritorious deeds for the welfare of the people of his Principality.

Historical Personalities in Wall Paintings

Dr. (Mrs.) Jyotsna K. Kamat

Majority of Karnataka painters have not signed their paintings nor have they mentioned the subject matter of their murals. Hence circumstantial

evidence will have be very carefully extracted in order to identify any historical personality depicted in wall-paintings. In Ajanta cave paintings, Pulikeshi II can be identified, as receiving gifts from a Persian Ambassador. In the Virupaksha temple of Hampi, Vidyaranya can be recognised as he heads a procession riding in a palaquin. In Papanatheswar temple of Lepakshi, its builder-brothers Virupanna and Veeranna could be indentified.

In Sibi's Narasimhaswamy temple, on the inner wall of the main entrance, just below a Kannada inscription in praise of Hyder Ali, the king is shown on a chair and son Tipu Sultan is sitting on the floor. Below this panel, the writer of 'Hyder Nama', Nallappa is shown engaged in a discussion with his three brothers. The walls of Dariya Daulat Palace of Shrirangapattana are adorned with innumerable contemporary personalities. In the panel depicting Second Mysore War, Hyder rides an elephant, Tipu a horse, accompanied by the Nizam of Hyderabad on horse-back. One can have glimpses of Mir Sadik in this panel. In the Kanchipur wall panel, along with Hyder and Tipu, Col. Bailly also could be identified. In other panels, Madakari Nayaka of Chitradurga, queen Channamma of Kittur, Veeraraja of Kodagu, Navab of Kadapa, Bajirao II and many others could be identified.

Various Wodeyar kings can also be identified in a specially constructed Chitrashala on the first floor of Narasimhaswamy temple at Mysore. These paintings are unique in the sense that the names of the personalities have been mentioned. Thus Bettada Chamaja and Kanthirava Narasaraja could be identified with certainty. Diwan Purnayya and Subbaraya could be identified in the Venkataraman Swamy temple of Mysore. In the Jaganmohan palace of Mysore almost all Wodeyar kings have been painted. Among the Kavi paintings, restricted to coastal Karnataka many religious personalities like Madhawacharya could be identified.

These illustrations will give visual aid to the students who are interested in dress, ornaments and looks of various historical personalities.

The Conception of 'State' in Nitivakyamrita : an Analysis

B.S. Shyamala Ratnakumari

Somadevasuri, the author of *Nitivakyamrita* and *Yashastilaka Champu* was a Jaina poet who lived in the latter part of the 10th century. He was the royal preceptor of the Vemulavada Chalukya prince Bhadradeva and composed his works under the patronage of Vagaraja, the elder son of Arikesari II, who ruled from Gangadharam. Somadeva is also the donee of the Parbhani plates of Arikesari III.

Nitivakyamrita is a handbook on polity in 1660 aphorisms in 32 Chapters called 'Samuddesas'. Based on the

model of Kautilya's *Arthasastra*, it furnishes a vivid account of the seven elements of the state and sets forth guidelines for the proper functioning of the state.

The first Chapter, the 'Dharmasamuddesa' opens with an aphorism that defined the state as the accomplishment of the life-goals of men such as the Dharma, Artha, Kama, Moksha and the like. The first three life-goals (the *trivarga*) are well defined and their realisation is attributed to the proper functioning of the state.

The fifth Chapter, the 'Vidyavriddhasamuddesa', states another definition the according to which state is the king's act of the governance of the earth in the right manner, by protecting the good and destroying the evil. For a king to perform this task high qualifications and educational training for the princes are prescribed. Instruction in the four branches of royal learning – the *trayi*-Anvikshaki, Vartha and Dandaniti is highly emphasised. Only the well instructed king can use his discretion in deciding the right and the wrong and shower boons on the good. He has to function as both Indra and Yama.

Lokopakara on Production of Perfumes

Dr. M.V. Krishnappa

The Kannada cyclopaedia by Chavundaraya, *Lokopakara* speaks of preparation of perfumed oils. This include Mrigamada Taila. Karpura Taila, Mallika Taila, Jaji Taila, Champaka Taila etc. He also speaks of the methods of preparing joss sticks. To make clothings emanate odour, *vasthraadhoopa* is prescribed. There are also formulae to prepare items that can keep the body perfumed. The wicks while burning in lamps can be made to eject perfumed smoke. How to keep your mouth free from bad smell ? There is a compound suggested to gargle your mouth, and even to sweeten your breath. There are instructions on preparing perfumes that keep the harmful insects away. He also lists the types of *tilakas* on the foreheads of women, and describes their names. The details of preparing these various items are narrated at length.

Keladi Court Poet Bhattoji Dikshita's Unpublished Palmleaf Manuscript

G.V. Kallapura

Bhattoji Dikshita came from Varanasi and settled in Keladi King Hiriya Venkatappa Nayaka's Court as a Court Poet (1583-1630 A.D.). Bhattoji has written a number of texts in Sanskrit. His famous grammar work in Samskrita is *Siddhanta Kaumudi.* His other works are *Tattvakaustubha Vedabhasyasara, Jnutiviveka, Sabdhakaustubha, Praudhamanorama, Tantradhikara Nirnaya,* etc.

Now, I have come accross his another unpublished work in Sanskrit

Smriti Darpana in the form of palmleaf manuscript, in the Keladi Museum and Historical Research Bureau, Keladi. The text contains 258 leafs and it is divided into two parts. First part is in 45 leaves and the whole work is in the *Karika* form. Second part is in the form of *Vyakhyana* to the *Karikas*. In this text he mentions more than 25 Smritikaras' names. In this paper, I have tried to point out important matters of the *shodasa karmas* and some festivals like Navaratri, Shivaratri, Deepavali, Krishnastami, etc.

The Ancient Archival Treasure of Dharmasthala

K. Gunda Jois, Keladi

Dharmasthala, the famous pilgrimage centre in South India has abundant archaeological objects, historical records, palmleaf manuscripts, etc. in the custody of Shree Veerendra Heggade, the Dharmadhikari of the famous Shree Manjunatheswara temple. Among them, the historical records pertaining to British rulers, local chiefs etc., and correspondence relating to various records belonging to Heggade's household throw new light on social, economic and cultural conditions during that period. The records and correspondence of historical value between the Heggade and the British officers, the chiefs of the Holy Mathas, the Mahamastakabhisheka, the rendering of devine justice of *hoylu* etc., are worthy of study as source materials for the history of Karnataka.

These are in the Kannada Modi script. I have prepared the catalogue scientifically of the historical records containing valuable materials for the use of scholars. The catalogue is in the MS stage. Its publication will be of great help for further research. The collection has records on revenue, stocks in the stores, on the land rent paid, payments made for various works, daily accounts, correspondence abstracts, instructions and a variety of other transactions and on many public developments beginning from the 18th century. A list of some important series is presented in the article.

Two Documents of the 19th Century

Dr. B. R. Hiremath

Two paper records are introduced here. One is a Circular of the Fauzdar Adalat of 18:2 issued by the Dharwad District Magistrate. The circular instructs Police Patils in every village that they should not force people to confess crime by using cruel and unfair methods and implicate them in crimes committed by others, causing punishment of the innocent. It lays down the rules and regulation regarding the methods, in booking the accused and their treatment. The Kannada language here is also worth nothing.

The second one is an announcement by the Governor of Bombay dated 1880, issued from Janjira camp, in which defacing and deforming of coins is referred to, and if coins (of silver), when presented to treasury are found

underweight due to their defacing etc., a margin of two per cent was allowed. Further damaged coins, it was announced, would be cut and returned to the remitter. This record is also important for the administrative terminology of the time.

Bombay Karnataka : Regional Sources on History and their Study

Dr. Srinivas Havanur

The Kannada areas in the former Bombay State, called Bombay Karnatak came to have some kind of individual identify from the days of the Peshwa rule. It is planned to study the period from 1700 A. D. to 1920 A.D. from the point of 'view 'give and take' in social and cultural field between Karnataka and Maharashtra, the period being divided as (1) from 1700 to 1800 as the time when influence of the Peshwa activities dominated ; (2) From 1800 to 1880, the first phase of British rule, and (3) the age of awakening from 1880 to 1920 or the Tilak era. The sources can be divided thus : (1) Those from archival repositories (2) Literary works (3) Bakhairs and Kaiphiyats (4) Folk traditions (5) Genealogies and new place names (6) Pre-historic human structures (7) Archaeological remains and (8) Oral history.

The places where the source material is available is listed here and the scope and the utility of the study is also elaborately enumerated.

Kannada – Tulu Words in a Greek Farce : A Reappraisal

P. Ganapayya Bhat

A large number of papyrus documents were unearthed in the excavations conducted at Oxyrinchus in Egypt during 1987-1903. Among them was a Papyrus, ascribed to 1st-2nd Century A.D., which contained a Greek farce of about 230 lines. According to scholars like Hultzsch, Shama Shastry, M. Govinda Pai, B.A. Saletore and Srikantha Shastry this farce contains many Kannada words and the stage of action of this farce is the Canara Coast. Recently Shri Shivaprasad Rai has made an attempt to prove that the words occurring in the farce are of Tulu language and not of Kannada.

After a careful study of the historical and geographical implications of this farce the present author has arrived at the following conclusions : (1) the farce is only a piece of literature and not a historical document. It contains only an imaginary story and is not a narration of any historical event. Therefore it will be meaningless to argue that the incident described here must have taken place in the Karnataka Coast or Tulunad. (2) The supposed Indian language that the Indian chief and his people speak in this farce, is, in all probability, mere gibberish and it does not contain words of any Indian language. (3) In the farce we get reference to the shores of Indian Ocean. Probably the area referred here is the Coast of Indus, Saurastra and Gujarat and not the Karnataka Coast. (4) Therefore, if at all the farce contain

words of an Indian language then the origin of these words has to be searched in the languages spoken in Sind, Saurashtra and Gujarat regions during the 1st or 2nd Century A.D. and not in Kannada or Tulu or for that matter nor in any South Indian language.

Temperance Movement in the 19th Century : An Analysis

Dr. B. Leela

The anathema of the most considered of our ancient legislators were not successful in stopping the complete use of liquor. The revenue earned by the sale of liquor was enormous which the British rulers were not willing to part. The revenue officials openly encouraged and often granted permission to open new liquor shops. This adversely affected the common man. Reformers undertook the task of cleansing the society of this evil, and temperance movement became a necessity. This paper is an effort to outline the temperance movement in Karnataka and the various leaders and organisations who spearheaded it. It also traces briefly the history of the foreign agencies which had inspired the movement in the State.

Role of Davanagere in Freedom Movement

Dr. Suryanath Kamath

Hardekar Manjappa came to Davangere in 1906 and started his newspaper *Dhanurdhari* in September and published the ideas from Tilak's *Kesari* in it. Thus, he started the nationalist activity for which the town showed poor response. When he tried to popularise khadi, Veerashaivas did not like it. But by starting Veerashaiva Taruna Sangha (1917) and organising Basava Jayanti from 1913, some far-reaching efforts were initiated by him from the Nationalist view point. He started an Ashram on the banks of the Tungabhadra in 1923. Shirur Lakshman Rao, Kasala Srinivas Setty, Ballada Siddalingappa, etc. were also doing nationalist work through the Society for Prevention of Cruelty to Animals. To Belgaum Congress (1924), Hardekar, took a corpse of volunteers, calling it Basaveshwara Seva Dal. Later, Hardekar left Harihar for Alamatti. But a group of young people had taken to Congress work by then at Davangere.

Gandhiji visited Davangere in 1927 and he was presented a purse of Rs. 5,000 by the citizens for his khadi work and Lingayat women presented him Rs. 500. In 1931, picketing of foreign cloth shops was taken up in Davangere, led by Kalasa Srinivasa Setty. By then, Congress had come to stay in the town. Gandhiji visited Davanagere again in 1934 for Harijan work During the Jungle Satyagraha in 1939 at Mayakonda, people from Davanagere like Kotigi Siddalingappa, Ballari Siddamma and Murigeppa helped its organisation. During 'Quit India' Itgi Vedamurthy and others led picketing of schools etc. The news of Mahadevbhai Desai's death excited the patriots and there were

unprecedented scenes of mob fury resulting in police firing on August 17 causing death of seven persons.

Literature under Royal Patronage in Pre-Pampa Times.

Mrithyunjaya Rumale

The history of Kannada literature reveals that it has enriched the cultural heritage and helped intellectual growth of the Kannada people. The king and the poet devoted themselves to their own fields-and strived for his mother land, one who raised the sword and became famous as king and the other strived for his mother tongue, used his pen and was praised as a poet. One symbolised the political doctrines and the other symbolises the cultural and literary essence.

Though the origin of the Kannada literature can be traced to the age of the Shatavahanas, there was no literary work that could be assigned to their time. Among the Shatavahanas, Hala-raja edited a collection of 700 poems 'Gatha Sapthasathi'. Almost at the same period, one more literary work Brihatkatha by Gunadya was said to be written. Later the Kadamba Dynasty which ruled Karnataka region got the Sanskrit poem Talagunda inscription in Sanskrit engraved. The Gangas encouraged literature. Ganga Durvineeta has some works to his credit including Sanskrit ones. The other prominent kings of the same dynasty who were writers included Sripurusha, Saigotta Sivamara and Ereganga. They are to be remembered for their contribution to literature. Ereganga patronised the poet Gunavarma I who is ascribed to pre-Pampa period. Under the Rastrakutas, Sri Vijaya the court poet of the emperor Nripatunga composed 'Kaviraja Marga' which provided a firm foundation to his literary successors. The poet has been referred to by his contemporary poets like Gunanandi, Gunavarma, Vimalodaya, Nagarjuna........etc. He has also referred to the work of art 'Gunagankiya'.

London's Great Exhibition 1851

Vemagal Somasekhara

The Glass House in Bangalore Lalbag was built in the year 1890. It was modelled on the design of London's Crystal Palace. This Crystal Palace was built purely for the purpose of holding Exhibition in the year 1851. This building was completely covered by glittering glasses. In fact this exhibition was the biggest and the first of its kind in the world. Here the materials from all over the world including the princely State of Mysore such as sandalwood items etc., were displayed.

Only after this, that similar exhibitions were held all over the world on the lines of the 1851 exhibition. This exhibition paved way for the establishment of Museums all over by making the exhibits find a permanent place in such exhibitions. Thus Museums came into existence in Bombay, Madras and Bangalore.

In the year 1936, this world famous Crystal Palace in London was destroyed completely by fire. But the Glass House at Lalbagh, created in 1890 had this Crystal Palace as its model.

History of Coins

D. R. Shah

Coins play an important role in economic life and they are an important source for historical studies. They came into use in India a little earlier than the Chirstian era, and there were punch-marked coins with various symbols-religious or secular. The article surveys the coins of various dynasties in India like the Cholas, Pandyas, Vijayanagara rulers, the Muslims including the Mughuls, the Marathas, the European Companies in India and the British after coming to rule over the country. The British issued rupees in silver by continuing the tradition started by Sher Shah. The variety of silver coins of the British is also touched upon. The practice of issuing of notes is also mentioned at the end.

Historicity of Onake Obavva of Chitradurga : A Review

Laxman Telagavi

In the days of Raja Veera Madakari Nayaka (1754–79), Haider attacked Chitradurga and the famous heroine Obavva, who saw enemy soldiers sneaking into the fort through a small inlet (*khindi*) attacked them one by one as they were crawling in and thus prevented the earlier subduing of the fort by the Mysore army.

The paper examines various traditions and written accounts on the episode and comes to the conclusion that Obavva was a historical figure and that she might have acted as stated above during the last siege of Haider in 1779 itself. It points out that the inlet now shown as Obavveya *khindi* is not the real one where the episode occured but the actual site is a small door (*diddibagilu*) in front of the Phalguneshwara temple. This is based on a *kaiphiyat* had from T. Jayanna of Chitradurga through Prof. Srishailaradhya and N. Prabhakar.